



IRENE
KOPPING
IN "THE
QUAKER
GIRL."

first presentation here and that was in a minor part.

Paul Armstrong and Wilson Misner have written another crook melodrama, "The Greyhound," which is on view at the Astor Theatre. In the company are Henry Kolker, Jay Wilson, Douglas J. Wood, Elita Proctor Otis and Louise Woods.

The Playhouse, where the Broadhurst drama "Bought and Paid For" is offered, will be closed on Good Friday and a special matinee is announced for Easter Monday. The actors are beginning to wonder whether or not they will get a summer vacation.

One of the surprises of the present theatrical season is the success of the farce "Officer 666," the work of Augustin MacHugh, an author new to Broadway. The play at the Gaiety has excitement and a few thrills mixed with its fun and is played by a company headed by George Nash and Wallace Eddinger.

Klaw & Erlanger's latest musical comedy, "The Man From Cook's," by Blossom and Hubbell, is offered at the New Amsterdam Theatre. In the big cast are Fred Walton, Walter Percival, Leslie Kenyon, John Daly Murphy, Ralph Whitehead, Stella Hoban, Eleanor Pendleton, Flavia Arcaro, Rene Thornton and Marion Murray.

The combination of musical comedy, pantomime, fun and minstrelsy called "Whirl of Society" and "A Night With the Pierrots" continues at the Winter Garden. The dancing of Mlle. Bert Angere in "The Captive" is one of the features of the entertainment.

The music of "Baron Trenck," the new comic opera at the Casino, is the work of Felix Aibini, the Viennese composer. His score is full of delightful scoring and it is well sung by the Whitney Opera Company.

"Little Boy Blue," at the Lyric is one of the season's most popular musical plays. The piece is prettily staged and has the advantage of a new and charming prima donna, Gertrude Bryan.

The revival of "Forty-five minutes From Broadway" is furnishing entertainment at the Cohan Theatre. George M. Cohan again has the triple job of author, producer and star and Sallie Fisher appears at the head of his supporting company.

New features are constantly being added to "Hokey Pokey," the Weber and Fields' show at the Broadway. There has not been a vacant seat in the big theatre since the first performance and as yet there is no hint as to when the jubilee will end.

The Durbar Circus, which was recently added to the Hippodrome show "Around the World," has added new interest to the entertainment. The remainder of the presentation is unchanged.

Eddy Foy will begin his thirteenth week in "Over the River" at the Globe Theatre this week. He has a part that allows him to be amusing in his familiar way, and the cabaret show scene permits the frequent introduction of new specialties.

"The Quaker Girl," in which Clifton Crawford is featured at the Park Theatre, has the season's record for musical plays. Its music is now familiar around town. The company is composed of several clever principals and a large chorus.

Kitty Gordon returns to the city for a week at the Grand Opera House in Victor Herbert's brilliant comic opera, "The Enchantress," which had a successful run at the New York Theatre earlier in the season. Mr. Herbert will conduct with his own orchestra of forty to-morrow evening. Miss Gordon is surrounded by the same cast that was seen originally.

When "Naughty Marietta" opens at the West End Theatre to-morrow night the leading male role will be in the hands of a new tenor, Thornton D. Urdahl. Emma Trentini still sings the title role and several of the members of the original company are with her in the present production.

The twelfth annual benefit in aid of the Sanitarium for Poor Children at Rockaway Park, L. I., under the auspices of the L. I. Fields, will be given at the Broadway Theatre to-night. The number of performers is limited, but there positively will appear Weber and Fields, Lillian Russell, Fay Templeton, William Collier, George M. Cohan, Nat C. Goodwin, Ray- mond Hitchcock, George Beban, Bessie Clayton, Helena Collier, A. J. Jolson, Rosalie and Hilarion Caballero and the entire Weber and Fields chorus. Its music is now familiar around town.

The Kinematograph pictures have found a permanent home. To-morrow evening "The Durbar, Second Edition" and "The Burial of the Maine" will open at the Garden Theatre. The series to be presented new to New York and it is said that they are even more gorgeous than the ones which have been seen at the New York Theatre.

The Durbar in Kinematograph moves to the Manhattan Opera House for the week, and in addition there will be displayed the pictures in Kinematograph of all the impressive ceremonies in connection with the burial of the battleship Maine.

England's protean actor R. A. Roberts begins his New York engagement to-morrow at the Colonial Theatre in "Dick Turpin." Joseph Hart's newest production, "An Opening Night," by George V. Hobart, is an important feature of the bill. Blossom Seeley, late feature of Lew Fields' "Hen Pecks" company, singing a new repertoire of numbers, and Macart and Bradford, in their skit "A Legitimate Hold-Up," loom up prominently among the entertainers. Others are W. C. Fields, the comedy juggler; the Old Soldier Fiddlers; Klein Brothers and Brennan and Karl Kramy's Pets.

Adelle Ritchie is the headliner at Hammerstein's Victoria Theatre this week. She will sing several new songs. "The Lifer," a sensational one-act drama in three scenes, will be presented for the first time in New York. Clarence Vance, the well known Southern singer will also appear, and Louis Simon, Kathryn Osterman and company of fourteen, will present their miniature musical comedy, "A Persian Garden." The remainder of the bill includes Ashley and Lee, May West and her boys, the Victoria Four, the Great Richards, the Rials, Lydia and Albino and Kramer and Ross.

Ned Wayburn will present his musical production "The Producer" at the Fifth Avenue Theatre this week, supported by a company of fifty people. In the sketch he reveals to the public the trials and tribulations of a manager preparing a big musical comedy. The comedy feature of the programme will be Homer B. Mason, Marguerite Keeler and a competent company presenting for the first time this season a sketch called "In and Out." Nellie V. Nichols will make her first appearance in vaudeville this season with a repertoire of vocal material.

John and Mae Burke will offer a pot-pourri of nonsense and a special attraction for the children will be Prof. Howard's Musical Ponies and Equestrian Dogs. The foreign attraction will be the appearance of the Russian Olga Petrova, presenting an original study of songs.

Gus Edwards, music publisher, song writer, actor and singer, and his Big Song Revue of 1912, make their reappearance at the Alhambra Theatre this week. Another big number on the program is Joseph Hart's offering, "Mein Liebschen," a one act comedy by George V. Hobart. Wish Wynn, the comedienne, returns to America, bringing with her a budget of English character songs. S. Miller Kent and company in a dramatic play of surprises, "The Real Q," and the Top 'n' the World Dancers in a miniature musical comedy offering will also be seen, as well as James H. Cullen, "The Man from the West," Allen Shaw, the coin manipulator, and the Four Koners Brothers, diabolo and hoop experts.

Heading the bill at the Bronx Theatre this week is Harry Houdini, famous as a jail breaker and the creator of so many versions of the handcuffing act. He has been dubbed "The Handcuff King." Chief among the laughmakers are John C. Rice and Sally Cohen, who will appear in "The Path of the Primrose," a farce, Beatie and Babe, the English juveniles, in a singing and dancing novelty; Ed Wynn, assisted by Edmund Russell, in comedy and songs; Marshall Montgomery, ventriloquist; Martinelli and Sylvester, the knockabout comedians and acrobats; Mayme Remington and her pickaninies; the Four Readings, acrobats; and Sprague and McNeese, skatolal artists, are among the other entertainers.

Ben Welch and his burlesquers will be seen for the first time at the Columbia

Theatre this week. This is a new organization in the burlesque field. Two one act travesties will be produced, one called "A Hot Town," written by Lon Hascaill, and the other "A Day and Night in Chinatown," of which Ben Welch is the author. Mr. Welch is surrounded by a number of comedians and singers who are well known in burlesque and it is announced that the ballet will perform all the latest dances known as "trotts," "hugs," "glides" and "slides."

The Star and Garter show is this week's attraction at the Murray Hill Theatre. A two act burlesque, called "The Flirting Widow," will be presented by a big company, including Eloise Matthews, Fannie Vedder, Harry Lester Mason, Jack Conway, James J. Collins and a chorus of girls.

The Belles of the Boulevard will be seen at Hurler & Seamon's Music Hall this week. The principals in the company are Florence Bennett, Snitz Moore, Wm. E. Browning, Harry Campbell, Linton and Lanier. De Wolfe, the Three Musical Harmonists, the Braggar Brothers, Dale and Harris, Lillian Hoover, Ellen Dunn and Jennie Ross.

IN BROOKLYN THEATRES.

"Little Johnny Jones" at the Crescent

—Montauk Closes for the Week.

The Montauk Theatre will be closed this week and will reopen a week from to-morrow when Andrew Mack will appear in "Tom Moore."

"Little Johnny Jones," the George M. Cohan musical comedy, will be played by the Crescent Theatre stock company this week. The principal character is an American jockey riding in London. He is accused of crooked work, but with the assistance of the "Unknown," who turns out to be a detective, he clears his name and wins the girl of his choice. The title role will be played by Bobby Woolsey, and George Allison, Charles Schofield, Isadore Martin, Leah Winslow and Gertrude Rivers will have important parts.

Honors at the Orpheum Theatre this week will be divided between W. L. Abingdon and company in the dramatic play "Honor is Satisfied" and May Tully and company in the comedy "The Battle Cry of Freedom." Mr. Abingdon's play was staged by Lyn Harding, the English actor. Another feature will be the musical

cal comedy "The Planophiends." Harry Breen, the dippy comedian, and Eddie Leonard, assisted by Mabel Russell, in a comedy singing and dancing skit, also loom up prominently among the entertainers. Among others are the four Lukens, in their exhibition of acrobatics; Linden Beckwith, "The Magnetic Mistress of Melody," and Burton and Stryker, the skatolal experts.

Spectacular features characterize the bill at the Bushwick Theatre this week, where the pantomime production, "The Apple of Paris," will be seen. Mlle. Amato is the principal figure in it and she will be supported by a large and competent company of French pantomimists. Zella Sears will make her first appearance in vaudeville in Brooklyn in "The Wardrobe Woman." Lou Anger, formerly of the Dutch dialect team of Dixon and Anger, will be seen in "The German Soldier." Stepp, Mohlinger and King, a trio of lively entertainers; the Four Harmonica Girls; the Schenck Brothers, European equilibristas; Smythe and Hartman, in a singing offering; Bixley and Lerner, the comedians, and the Swain and Ostman Trio, in novelty acrobatics, are among others to appear.

At the Greenpoint Theatre this week the programme includes B. A. Rolfe and his Rolfeans in an elaborate musical act, and Jack Wilson and company, including Franklin Battle and Ada Lane, in their merry hodgepodge of mirth and music.

With a new version of "Two Hot Knights" and "The Gay Modiste," Billy W. Watson and the "Girls From Happy-

wild in the woods. Alas! has been succeeded by his son, the old faith reigns once more in the land and Uziel is able to return.

The principal artists are Miss Zausmer (soprano), Uziel's wife; Miss Phyllis Davis (contralto), the wife of the Viceroys; Mr. Kassinsky (tenor); Uziel; Mr. Winogradoff (barytone), a friend of Uziel's, and Mr. Katz (bass), the King. With the exception of Mr. Winogradoff, who comes from the Imperial Theatre, St. Petersburg, these artists have been found in London.

The chorus, thirty in number, and the orchestra, of twenty-four, have also been engaged here. The production that is immediately to follow the opening grand opera will be Israel Zangwill's "The Melting Pot."

AUTHORS AT FIRST NIGHTS.

Varied Emotions of the Playwrights Described.

Victorien Sardou, although he had been through years of experience, confessed shortly before his death that he was just as nervous at the first production of his last play as he had been at the first. He went through anew all the sufferings he had felt at his first play. The younger Dumas could never control his nerves on the first night of one of his plays, and in that respect differed from his more

CORNISH MINING WAYS.

Ancient Plan of Doing Work by Contract Under Which There Were No Strikes.

"I lived fifty years in the mining district of Cornwall, England, where I was born," said Humphrey Teague, "and during that time not a strike occurred among the Cornwall miners. This particularly satisfactory condition of relations between capital and labor was due to the system which had prevailed in Cornwall from time out of mind, and which I suppose prevails there yet.

"The mines of Cornwall are copper and tin mines. They have been in operation for nearly two and a half centuries. With the exception of the company superintendents and clerks the entire labor of the mines is performed by contracts which are bid for in the open air at public auction.

"The mine workers are of three kinds, known as the 'tutworkmen,' the 'tributers' and the 'dresseders.' A particular day is fixed for the putting up of mine contracts. This is known as the 'setting day,' and that day is a holiday to all who are engaged in that mine. . . . it the previous contracts expire. The auction of the contracts is called 'the survey.' Each piece of work, whether it be tutwork, tribute or dressing, is termed 'the bargain.'

"A few days before the setting day the captains, as the mine superintendents are called, examine every part of the mine to decide what new operation shall be carried on under the ensuing contracts, the term of which is usually two months. Each piece of work to be 'surveyed' is specified in a book called the 'setting book,' and opposite each item is marked the rate which the captains calculate will be a fair remuneration for the work.

"The survey is called at noon on setting day, and held in the open air. One of the captains of the mine reads the rules and conditions on which the work is to be taken, which include fines for neglect or idleness. Then he offers the different classes of work for sale.

"The first bid is always far above the price that can be paid for it, and the bids gradually fall lower and lower until brisk competition slackens and at last ceases. Then the captain tosses a pebble in the air and declares the last bidder to be the 'taker' of the work at the price named. That bidder comes forward and gives his name and the names of those who are to take the work with him. The names are registered in the setting book and the tran action is closed. And so on through the various 'bargains.'

"It has been known to happen that the men have agreed among themselves not to bid less than a certain sum for some piece of work, although that sum is higher than the one set by the captain as the value of the work. In such a case the last bidder is not held to be the taker of the work, but he has the first option of taking it at the captain's price, which is immediately cried out to him as an offer. If he declines, all the other bidders have in succession the option of taking it, and if none takes it the captains must reset their price.

"Often in a couple of hours all the bargains to be taken at the survey are disposed of to the amount of many thousands of pounds and to the providing of employment to hundreds of persons for the next two months. By this system waste of time and many trivial contentions are avoided and the price of labor automatically adjusts itself to the interests of both employer and the employed.

"Tutwork" of the Cornish miner consists of the making of all the excavations having in view the discovery or extraction of ore. The work is paid for by the fathom in depth or length. When ore is discovered and can be extracted profitably the tutworkman receives in addition a certain proportion of its value.

"Tribute" is the work of removing or bringing the ore to the surface of the mine from the excavations made by the tutworkman. This labor is paid for on the basis of the actual value of the ore when ready for the smelter.

"Dressing" has to do with the processes of reducing the ore for smelting and is really a part of the same contract as tribute, although carried on at the surface and by a different set of workers. There are portions of the ore so poor that they will not pay for dressing, and under the contract these, which are known to the miners as 'halvans,' are set at auction to other persons at a higher price.

"The tributer working in a mine frequently comes upon rare luck in the opening of veins unexpectedly rich in ore where he has been working on the high terms of a contract for scant ore. Sometimes by such good fortune, which the Cornishmen call a 'sturl,' the tributer, with his three or four helpers or partners, has made a profit of from 500 to 800 pounds from a two months take of tribute work."

CARDINALS MUST ECONOMIZE.

Suggestion From America That They Use Autos Instead of Carriages.

ROME, March 31.—Several Cardinals of the Curia who reside in Rome and receive a yearly salary of \$4,000 from the Holy See find it very hard to make both ends meet owing to the increased cost of living and rise in house rents.

According to Vatican etiquette each Cardinal living in Rome must have an apartment with at least four large rooms, namely an antechamber, a reception room, a drawing room and the so-called throne room, where a canopy is erected over the Pope's portrait and a gilt arm-chair is kept turned to the wall and is only to be used when the Pope pays a visit. Besides, Cardinals must keep a two horse carriage, as since 1870 they have not been allowed to walk in the city.

It is impossible to rent a suitable apartment for less than \$1,200 a year and an equal sum has to be spent for the hire of the carriage with black horses. That leaves \$1,800 of a Cardinal's annual income to pay the salary of a secretary and the wages of a footman and a cook and to defray ordinary household expenses. The Cardinals of the Curia at present number twenty-eight, of whom only five are suburban Bishops and consequently have separate incomes, and very likely their number will shortly be increased when the Pope at the next Consistory in May will create Mgr. Giustini a Cardinal and offer asylum in Rome to the Cardinal-Designate Mgr. Bello, the exiled Patriarch of Lisbon. It is not to be expected that the Pope will increase the allowance given to the Curia Cardinals, who are consequently compelled to economize.

Cardinal Falconio, whose long residence in America has served to render him very practical, suggested to his colleagues that if instead of a carriage they adopted an automobile they would save money. He proposed that the Cardinals should buy automobiles on the installment system and teach their footmen to run them; thus in a couple of years time they will be able to save the \$200 they now pay every year for the hire of their carriages. Several Cardinals have decided to follow the suggestion of Cardinal Falconio.

land" will make matters lively at the Star Theatre this week. The comedian is well supported by Joe Buckley, Ida Bayton, Nellie Watson, Margie Austin, June Adair, George E. Garden, Ernest Yerxa and Adele, the Four Harmonists and Thomas A. Brooks.

This week at the Gaiety Theatre James E. Cooper's "Jury Lilies" will pay their annual visit. Blutch Cooper of "A Couple of Thous" fame will be seen in his character of Gus Grouch, the man who never smiles. Charlie Howard, the comedian, is a newcomer in the company.

LONDON'S YIDDISH THEATRE.

New Playhouse for the People Opened With a Jewish Opera.

LONDON, March 31.—London has a new Jewish theatre in the Commercial road. It is called The Temple, or the Feiman Yiddish People's Theatre, after the Yiddish actor Feiman, who came to London some years ago and endeavored to establish a permanent Yiddish theatre here, but died on the stage in Lodz, Poland, before his project matured.

A Mr. Kennard then took up the scheme, founded a society and began to collect the pennies of the people. Aided by donations from richer people, a capital of \$60,000 was got together and a company formed to build the theatre, which has just been opened. The theatre is an attractive building in red brick, capped by domes and towers. It is a one tier house, decorated in blue, white and gold, with seating accommodation for 1,500. Prices will range from five shillings to sixpence, and the theatre will be open every night except Friday, provided the permission of the Lord Chamberlain for Sunday performances can be obtained, in view of the closing for the Jewish Sabbath.

The opening performance was a new Jewish grand opera in four acts and seven scenes, by Samuel Altmann, A. R. C. M., entitled "King Ahaz." It is the epoch in Jewish history when the King has turned from the faith of his fathers to pray before idols. Uziel, the hero, who belongs to the old faith, is declared a traitor and is obliged to flee from the country as the result of a woman's intrigue, leaving behind his wife and child. Fifteen years later he is discovered half

The Snorer.

Here is a simple little musical, or perhaps unmusical instrument, which the little folks can make and produce a very weird noise. It might be called a snorer, for the music it produces does not sound unlike a snore. Cut out a square piece of paper, leaving a square hole at one side. Roll it around a pencil as shown in the diagram and paste the edge. To produce the noise suck in the mouthpiece. The tiny flap will vibrate, causing a sound like a snore. Try it.